

Melbourne Recital Centre Presents

L'Arpeggiata

Christina Pluhar, Artistic Director & theorbo



MELBOURNE
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CENTRE



Melbourne Recital Centre
Elisabeth Murdoch Hall
Monday 13 March 7.30pm

Music for a while
Improvisations on
Henry Purcell



Purcell.

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L'ARPEGGIATA

*Christina Pluhar, Artistic Director
& theorbo*

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Improvisations on Henry Purcell

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Monday 13 March 7.30pm

Céline Scheen soprano

Vincenzo Capezzuto alto

Doron Sherwin cornetto

Veronika Skuplik Baroque violin

Eero Palviainen Baroque guitar & archlute

Sergey Saprychev percussion

Boris Schmidt double bass

Francesco Turrisi harpsichord & organ

Haru Kitamika harpsichord & organ

Christina Pluhar Artistic Director & theorbo

Duration: 85 minutes, performed without an interval. The concert will conclude at approximately 8.55pm.

The artists reserve the right to vary the program.

PROGRAM

MAURIZIO CAZZATI (Luzzara, Italy, 1616 – d. Mantua, Italy, 1678)

Ciaccona

Instrumental

HENRY PURCELL (b. London, England, 1659 – d. London, England, 1695)

Music for a while

From: *Orpheus Britannicus*, Vol. II, Z. 583

No.2, 1702

Céline Scheen

PURCELL

'Twas within a furlong of Edinborough Town

From *The Mock Marriage*, Z. 605/2, published in the Third book of *Deliciae Musicae*, London by Henry Playford, 1696

Vincenzo Capezzuto

NICOLA MATTEIS (b.16 ?, perhaps Naples, Italy – d. after 1714, London, England)

La Dia Spagnola

Instrumental

PURCELL

A Prince of glorious race descended

From: *Orpheus Britannicus*, 1702

Céline Scheen

PURCELL

One charming night

Secresy's Song, from *The Fairy Queen*, Z. 629 No.13, an operatic adaptation of Shakespeare's *A Midsummer Night's Dream*, published in *Orpheus Britannicus*, Vol. II, 1692

Vincenzo Capezzuto

PURCELL

Ah ! Belinda

From *Dido and Aeneas*, Z. 626, No.37, published in *Orpheus Britannicus*, 1702

Céline Scheen

PURCELL

An EVENING HYMN on a ground

From *Harmonia Sacra*, &c. The First BOOK, Z. 193

Vincenzo Capezzuto

PURCELL

Strike the viol

From *Orpheus Britannicus* Book I, 1706

Céline Scheen

PURCELL

When I am laid (Dido's Lament)

From *Dido and Aeneas*, Z. 626, No.37, published in *Orpheus Britannicus*, 1702)

Céline Scheen

PURCELL

Two upon a Ground

Chaconne from *Dioclesian*

Instrumental

PURCELL

Here the Deities approve

From *Wellcome to all pleasures*, 1683

Vincenzo Capezzuto

ANONYMOUS

Canario: Improvisation

Instrumental

PURCELL

Man is for woman made

A Song in the *Mock-Marriage*, Sung by Miss Cross

Vincenzo Capezzuto

PURCELL

Curtain Tune on a Ground

Timon of Athens, Z.632 *Instrumental*

PURCELL

O, let me forever weep (The plaint)

From *The Fairy Queen*, Z. 629 No.13, an operatic adaptation of Shakespeare's *A Midsummer Night's Dream*, published in *Orpheus Britannicus*, Vol. II, 1692

Céline Scheen

PURCELL

Hark ! how the songsters of the grove

Published in *Orpheus Britannicus*, Vol. II, 1692, Z. 629 no. 40, 1702

Céline Scheen, Vincenzo Capezzuto

ABOUT THE MUSIC

NOT FOR PURITANS

*Henry Purcell and the musical theatre
of the Restoration*

The British are renowned for their understatement, but the prefaces to the scores of Henry Purcell's music for the stage display what is, even by British standards, an extreme form of rhetorical self-deprecation. In the 1690 preface to *The History of Dioclesian*, 'Orpheus Britannicus' portrayed the cultural level of his compatriots in these words: 'Thus being farther from the sun, we are of later growth than our neighbour countries, and must be content to shake off our barbarity by degrees.' And in the preamble to *The Fairy Queen* we read: 'I despair of ever having as good voices among us, as they have in Italy.' So is the old prejudice 'Anglia non cantat' (England doesn't sing) correct? Or should Purcell's coy complaints rather be seen as an expression of national waywardness? For in the 17th century, while opera was setting out on its triumphal march all over Europe, the insular Eurosceptics chose a path of their own: the idea of a wholly sung theatrical performance – which constitutes the very essence of opera – was completely unthinkable in the land of Shakespeare and Marlowe. 'Experience hath taught us that our English genius will not relish that perpetual singing', the journalist Peter Anthony Motteux opined in the *Gentleman's Journal* in 1692; plays that consisted solely of singing were simply 'unnatural'. Yet there was a good deal of singing on English stages, and it was much

appreciated. Purcell's catalogue of works alone contains some 200 songs drawn from incidental music for the theatre; to this we must add 57 'catches' for convivial singing, 24 odes for festive occasions, and more than 100 other songs.

Christina Pluhar and her ensemble have chosen a few instrumental works by Purcell's contemporaries from the Continent to highlight Purcell's uniquely cosmopolitan outlook, his synthesis of French, Italian and even Spanish influences. **Cazzatti** and **Matteis** offer exemplars of the art of improvising over a repeated bassline, a device Purcell exploited to great effect, as we'll hear tonight. The **anonymous 'canario'** – an energetic dance supposedly from the Canary Islands – has an appealing six-in-a-bar lilt, and its bouncy bassline offers scope for dazzling spontaneous elaboration.

To understand the idiosyncratic path followed by the performing arts in England in Purcell's day, we must take a look at the historical context. His lifetime (1659–95) coincides almost exactly with the period known as the Restoration. When Purcell was born, the rule of the Puritans was drawing to a close. Public performances in the spoken theatre were banned under the republican zealots, but not musical plays. As a result, many

resourceful men of the theatre fitted out their plays with as many musical numbers as were required for them to pass as musical drama. This was a stopgap solution, but it prepared the ground for a specifically English form of musical theatre. After the end of the Puritan era in 1660 the pent-up demand for entertainment must have been enormous, and the new king, Charles II, set his subjects an example of how to enjoy life. Charles had developed a taste for French ways during his exile. Following the model of his Parisian counterpart, he procured himself a crack string orchestra of 24 players for his court music and appointed a French-trained composer to direct it; he relished guest performances by an Italian opera company, and sent English theatrical personalities on study trips to Paris. Charles's cultural policy formed part of his strategy of rapprochement with the great Catholic power on the other side of the Channel – and for that very reason was probably doomed to failure. In any case, neither the French nor the Italian variety of opera found sympathetic listeners among his subjects.

THEATRE AND SPECTACLE

Instead of opera, it was the English theatre that gained a new lease of life during Charles's reign. Two companies of players to which he had awarded letters patent, placed under the patronage of the king and his brother James, Duke of York (later James II) respectively, competed for the public's attention in London. The Duke's Men initially played at the Lincoln's Inn

Fields Theatre, a converted tennis court, before moving in 1671 to the Dorset Garden Theatre, a newly built edifice lavishly equipped with stage machinery and situated right on the banks of the Thames; the King's Men had already moved premises in 1663 from Gibbon's Tennis Court to their new theatre in Drury Lane. Although both houses enjoyed the favour of their exalted patrons, they financed themselves from box-office takings. The paying public found two genres particularly appealing: comedy and heroic drama. In the former their tastes ran to the saucy and frivolous. At Charles's express command, the female roles were now played by women and not by boys in drag; Nell Gwyn, the star of the Drury Lane Theatre, became the most famous of his many mistresses. Among other later highlights of this art form were the so-called 'ass epilogues', speeches delivered direct to the audience (and to the animals in question) from the back of a live donkey. The heroic drama, on the other hand, captivated more by means of spectacular scenery and effects. London did not have an opera house of its own at this period; such a thing was hardly necessary, since musical theatre was a branch of the spoken theatre. The principal roles were spoken, while specially hired singers took on supporting roles. In addition to the many musical and dance numbers, so-called 'masques' were inserted between the acts. These sung, danced, and opulently staged plays-within-the-play were a relic of the English court art of earlier times, which in this way was

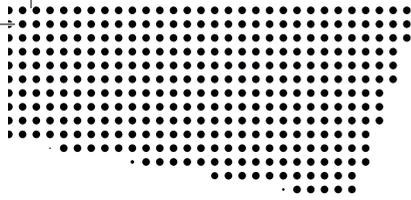
salvaged for Purcell's contemporaries. An attempt was also made to preserve the heritage of the Elizabethan theatre by transforming Shakespeare's classics into fashionable extravaganzas, with scant regard for the concomitant artistic losses. The outcome of this quintessentially English response to continental opera was a colourful mixture of spoken theatre, song, ballet, and spectacle, often not even held together by a coherent plot, which came to be termed 'semi-opera'.

The Restoration period long suffered from an extremely bad reputation among theatre historians and Shakespeare scholars, while musicologists were accustomed to bewail with deep sighs the fact that with the exception of his only 'true' opera *Dido and Aeneas* – which, significantly, he composed not for the public theatre in Dorset Garden, but for a private girls' boarding school in Chelsea – Purcell had frittered away his genius on a bastardised form of musical theatre. *Dido and Aeneas* (1689) is Purcell's theatrical masterpiece, and one of the high-water marks of Baroque music. An hour-long drama that packs the punch of works more than three times its length, *Dido and Aeneas* has all the variety, incident and colour audiences should expect from a grand opera. Dido unburdens herself to her handmaiden in '**Ah, Belinda**' with flamboyantly tormented ornamentation over a sighing ostinato ('obstinate') bassline. The descending, chromatically twisting bassline of **Dido's lament**, 'When I am laid in Earth' is emblematic of the

Queen's final despair: 'Remember me, but Ah! Forget my fate,' she cries over its inexorable tread.

A BRITISH ORPHEUS

Three years after his death, in 1698, a polemical treatise by the theologian Jeremy Collier on the immorality of England's stages was published. Public opinion had already undergone a complete volte-face. To both the classically orientated artistic purists and the sentimental moralists of the following era, the theatrical art of the Restoration was anathema. Admittedly, Purcell's music, which was handed down in collections of songs compiled after his death, such as the two volumes of *Orpheus Britannicus*, escaped condemnation and was held in high regard; but the contexts in which these pieces had originated now disappeared. It may be doubted whether his subsequent beatification did Purcell justice. For Britain's honorary Orpheus was a child of his time, and his art was rich and flexible enough to encompass its contradictory tendencies. Purcell made his career under Charles II: from his first steps as a choirboy at the Chapel Royal to posts as organist of Westminster Abbey and the Chapel Royal and Keeper of the King's Wind Instruments, he spent his whole life in royal service. Until his 13th year he was chiefly a composer of pious church music and pieces for festive occasions at court. It was only when James II had been deposed in the wake of the 'Glorious Revolution' of 1688, and his successors William and Mary evinced less and less demand for court



music, that Purcell moved into the theatrical field. He then went on to create most of his more than 40 scores for the theatre in the last five years of his life.

SONGS AND SEMI-OPERAS

The two songs **'Twas within a furlong'** and **'Man is for the woman made'**, both from *The Mock Marriage*, give a very good idea of Restoration comedy and of Purcell's talent for the popular. The tripping, salacious rhyming couplets of 'Man is for the woman made' are very likely by the same Peter Anthony Motteux who had mocked the 'perpetual singing' of continental opera in his *Gentleman's Journal*. Purcell set Motteux's frivolous verse to a catchy melody with a high singalong factor, which over the past 320 years must have been sung at countless social gatherings. The ambitious, grandiose side of the Restoration theatre is represented by the Shakespeare adaptations *Timon of Athens* (the source for the **'Curtain tune upon a ground'** and **'Hark! how the songsters of the grove'**) and *The Fairy Queen* (**'One charming night'** and **'O let me weep'**). The reworking of Shakespeare's *A Midsummer Night's Dream* under the title of *The Fairy Queen*, in particular, became the epitome of ostentatious decorative theatre. The play was premiered at what was now the Queen's Theatre in Dorset Garden in 1692 and seems to have swallowed up a good two-thirds of the company's budget for the year. The expense sheet included some 20 actors, the same number of singers, 24

dancers, 24 instrumentalists, not to mention a heavenly chariot drawn by peacocks, a dragon bridge, a 12-foot-high fountain, and much more. Because the piece was so horrendously expensive, it was revived the following season, with the addition of new music, including 'O forever let me weep', the celebrated 'Plaint'.

Purcell's trade secrets as a composer are perhaps most tellingly revealed by the song that gives this concert its name: **'Music for a while'**. The piece comes from the incidental music to Dryden and Lee's adaptation of Sophocles' tragedy *Oedipus the King*. At the point where this vocal number was inserted, a priest invokes the spirit of Oedipus' father Laius. Purcell employs his favourite compositional technique, the 'ground' – a constantly repeated bass – to conjure up the image of the ghost rising from the Underworld: with each repetition, the bass figure slides a small step upwards. When the text evokes Alecto – the Fury who drives the parricide Oedipus mad – the power of music is even more vividly represented: Purcell multiplies the reiterations of the word 'drop', broken up by rests, so that with each note we seem to hear falling to the ground, subjugated by the music, another of the snakes that dart wildly in all directions round the Fury's head. The power and the essence of music, as becomes abundantly clear here, consist in calming the passions and even madness. At the core of Purcell's music lies a commitment to measure and harmony

that still manifests itself, even at moments of the greatest intensity, in a certain emotional nobility and composure. This makes it easier for us to understand the function of his music in the stagecraft of the time. Action and climaxes were furnished by the actors, the dancers, the stage machinery and so forth. The spectacles of the Restoration period were never conceived as coherent dramas; in their heterogeneity and illogical volatility, they represented the zestful unleashing of all available resources of theatrical technique. But music provided the spiritual bond between those resources. Purcell did not fritter away his genius in the theatre; rather, he performed a task that would have been too great for any lesser man.

IN PRAISE OF MUSIC

In 1683 the Musical Society of London decided to celebrate the feast of the patron saint of music, St Cecilia, in worthy fashion on 22 November each year. The honour of setting the first Cecilian ode, Christopher Fishburn's *Welcome to all the Pleasures*, went to Purcell. **'Here the deities approve'** comes from this first hymn of praise to music; Purcell subsequently set John Dryden's *Ode to St Cecilia*. Of course, hymns of praise to exalted personages figured among the duties of Purcell the court composer. For Queen Mary's birthday in 1694 he wrote the ode *Come ye sons of art* (which includes **'Strike the viol'**); his last ode, *Who can from joy refrain?* (from which



'A Prince of glorious race descended' is taken), was composed in 1695 for the birthday of the young Prince William, Duke of Gloucester. We are given an uplifting taste of Purcell the religious composer in **'An Evening Hymn on a ground'**. In this setting of the reflections of William Fuller, Bishop of London, on life after death, Purcell composed a lullaby of bewitching calm for the soul.

Henry Purcell's own demise was the stuff that myths are made of. He died aged 36 on 21 November 1695, just on the eve of St Cecilia's Day. According to legend, his wife locked him out of the house when he came home drunk. Hence the British Orpheus quite literally caught his death of cold outside his own front door. It is more likely that he died of tuberculosis. But one thing is sure: Puritan standards never did either the man or his music justice.

Dr. Ilja Stephan
(Translation: Charles Johnston)

TEXTS

Music for a while

Music for a while
Shall all your cares beguile.
Wond'ring how your pains were eas'd
And disdain'g to be pleas'd
Till Alecto free the dead
From their eternal bands,
Till the snakes drop from her head,
And the whip from out her hands.

'Twas within a furlong of Edinburgh Town

'Twas within a furlong of Edinburgh Town,
In the rosy time of year, when the grass
was down;
Bonny Jocky, blith and gay, said to Jenny
making hay,
Let's sit a little (dear) and prattle, 'tis a
sultry day.
He long had courted the black-brow'd maid,
But Jocky was a wag and would ne'er
consent to wed;
Which made her pish and phoo, and cry
out, It will not do,
I cannot, cannot, cannot, wonnot, wonnot
buckle too.

He told her marriage was grown a mere joke,
And that no-one wedded now, but the
scoundrel folk,
Yet, my dear, thou should'st prevail, but I
know not what I ail,
I shall dream of clogs, and silly dogs with
bottles at their tail;
But I'll give thee gloves and a bongrace to wear,
And a pretty filly-foal, to ride out and take
the air,
If thou ne'er wilt pish nor phoo, and cry it
ne'er shall do,
I cannot, cannot, cannot, wonnot, wonnot
buckle too.

That you'll give me trinkets, cried she,
I believe,
But ah! what in return must your poor
Jenny give,
When my maiden treasure's gone, I must
gang to London-Town,
And roar and rant, and patch and paint, and
kiss for half a crown:
Each drunken bully oblige for pay,
And earn an hated living in an odious
fulsom way,
No, no, it ne'er shall do, for a wife I'll be to you,
Or I cannot, cannot, cannot, wonnot,
wonnot buckle too.

A Prince of glorious race descended

A prince of glorious race descended,
At his happy birth attended
With rosy, smiling hours, to show
He will golden days bestow.

One charming night

One charming night
Gives more delight,
Than a hundred lucky days.
Night and I improve the taste,
Make the pleasure longer last,
A thousand, thousand several ways.

Ah ! Belinda

Ah! Belinda, I am pressed
With torment not to be confessed.
Peace and I are strangers grown,
I languish till my grief is known,
Yet would not have it guessed.





An EVENING HYMN on a ground

Now that the sun hath veil'd his light
And bid the world good night,
To the soft bed my body I dispose,
But where shall my soul repose?
Dear God, even in thy arms, and can there be
Any so sweet security?
Then to thy rest, O my soul! and
singing, praise
The mercy that prolongs thy days.
Hallelujah!

Strike the viol

Strike the viol, touch the lute,
Wake the harp, inspire the flute.
Sing your patroness's praise
In cheerful and harmonious lays.

When I am laid (Dido's Lament)

When I am laid in earth,
May my wrongs create
No trouble in thy breast;
Remember me, but ah! forget my fate

Here the Deities approve

Here the deities approve,
The God of Music and of Love;
All the talents they have lent you,
All the blessings they have sent you,
Pleased to see what they bestow
Live and thrive so well below.

Man is for woman made

Man is for the woman made,
And the woman made for man;
As the spur is for the jade,
As the scabbard for the blade,
As for digging is the spade,
As for liquor is the can,
So man is for the woman made,
And the woman made for man.

As the sceptre to be sway'd,
As for nights the serenade,
As for pudding is the pan,
And to cool us is the fan,
So man is for the woman made,
And the woman made for man.

Be she widow, wife or maid,
Be she wanton, be she staid,
Be she well or ill array'd,
Whore, bawd or harridan,
Yet man is for the woman made,
And the woman made for man.

O, let me forever weep (The plaint)
O let me weep, for ever weep!
My eyes no more shall welcome sleep.
I'll hide me from the sight of day,
And sigh, and sigh my soul away.
He's gone, he's gone, his loss deplore;
And I shall never see him more.

Hark ! how the songsters of the grove

Hark! how the songsters of the grove
Sing anthems to the God of Love.
Hark! how each am'rous wing'd pair
With Love's great praises fill the air;
On ev'ry side the charming sound
Does from the hollow woods rebound.

ABOUT THE ARTISTS

L'Arpeggiata

Christina Pluhar, Artistic Director & theorbo

Founded in 2000, L'Arpeggiata is an outstanding ensemble directed by Christina Pluhar. The France-based ensemble's members are some of today's best soloists and in addition they work in collaboration with some exceptional singers from the Baroque and the traditional music worlds. Its aim is to revive an almost unknown repertoire and to focus their artistic work especially from the beginning of the 17th century.

The basis of L'Arpeggiata's unique style are instrumental improvisations, a different approach to singing centred on the development of vocal interpretation influenced by traditional music, and the creation and staging concerts with an element of theatre.

Since its foundation L'Arpeggiata has had an incredible response from the audience as well as from the critics: receiving critical acclaim for its exquisite live performances and for its multi-award-winning discography on the Alpha and Warner Classics labels.

In 2012, L'Arpeggiata was the first Baroque ensemble to be granted an artistic residence at Carnegie Hall. L'Arpeggiata participates in some of the world's most prestigious music and arts festivals. On this tour, L'Arpeggiata visits New Zealand for Chamber Music New Zealand after this Australian-exclusive performance at Melbourne Recital Centre.



Christina Pluhar

Artistic Director & theorbo

Christina Pluhar, founder and artistic director of L'Arpeggiata, discovered – after classical guitar studies at the University of her hometown Graz – her deep affinity for Renaissance and Baroque music.

She devoted herself to the studies of the lute, theorbo, Baroque guitar and Baroque harp at the Royal Conservatory in The Hague (Netherlands) with Toyohiko Satoh and at the Schola Cantorum Basiliensis (Switzerland) with Hopkinson Smith and at the Schola Civica di Milano (Italy) with Mara Galassi, followed by master classes with Paul O'Dette, Andrew Lawrence King and Jesper Christensen. In 1992, she obtained her diploma for Early Music as well as a first prize at the International Music Competition of Malmö with the ensemble La Fenice. Her repertoire includes music of the Renaissance and Baroque for lute, Baroque guitar, archlute, theorbo and Baroque harp, where she excelled as soloist.

In 1992 studies she moved to Paris, where she performed as a soloist and continuo player in with ensembles including La Fenice (Jean Tubéry), Hesperion XXI (Jordi Savall), Il Giardino Armonico, Concerto Soave (Maria-Cristina Kiehr) Accordone (Marco Beasley) Elyma (Gabriel Garrido), Les Musiciens du Louvre (Marc Minkowski), Ricercar Consort (Philippe Pierlot), La Grande Ecurie and the King's Chamber (Jean-Claude Malgoire), Cantus Cölln (Konrad Junghänel), among others.

As a continuo player, she is sought by orchestras under the direction of René Jacobs, Ivor Bolton, Alessandro di Marchi, Marc Minkowski, Gabriel Garrido. From



2001 to 2005 she was assistant of the conductor Ivor Bolton at the Munich opera. As a guest conductor, she was invited to conduct the Australian Brandenburg Orchestra, the European Baroque Orchestra and the Orchestra Divino Sospiri (Portugal).

From 1999 has served as professor of Baroque harp at the Royal Conservatory in The Hague.

In 2000 she founded L'Arpeggiata and led her ensemble virtually overnight to success with its first recordings, issued to great acclaim since the year it was founded. Among Pluhar's most acclaimed recordings are the albums *Stefano Landi*, *La Tarantella*, *All'Improviso*, *Los Impossibles*, and the Warner Classics recordings *Teatro d'amore*, *Via Crucis*, *Los Pájaros perdidos*, *Mediterraneo* and *Music for a while*.

L'Arpeggiata's newest releases for Warner Classics are *Cavalli: L'Amore innamorato* and *Orfeo Chamán*, a retelling of the Orpheus myth drawing on Baroque music and folksongs from South America to Sicily, with a real-life Orfeo – the blind Argentinean singer-guitarist Nahuel Pennisi – in the title role.

Céline Scheen

Soprano



Céline Scheen completed her training at the Guildhall School of Music and Drama in London, with Vera Rosza, thanks to the support of the Nancy Philippart foundation.

She has performed in the greatest festivals and concert halls, under the direction of Reinhard Goebel, Louis Langrée, Ivor Bolton, René Jacobs, Christophe Rousset, Andrea Marcon, Jordi Savall, Philippe Pierlot, Philippe Herreweghe, Skip Sempé, Jean Tubery, Leonardo Garcia Allarcon.

She has interpreted the operatic roles of Zerlina in *Don Giovanni*, Coryphée in Gluck's *Alceste*, Atilia in *Eliogaballo* by Cavalli, Papagena in Mozart's *Magic Flute*, L'Amour and Clarine in *Platée* by Rameau, La Musica and Euridice in *L'Orfeo* by Monteverdi at Europe's most prestigious venues.

On record, she performed on the soundtrack of the film *Le Roi Danse* with Musica Antiqua Köln and Reinhard Goebel. She has worked with Paolo Pandolfo for a CD of improvisations; the *Orgelbuchlein* by J.S.Bach with the ensemble Mare Nostrum; the music of Barbara Strozzi with La Cappella Mediterranea and Leonardo Garcia Allarcon; *Amarante* with Philippe Pierlot and Eduardo Eguez and *Belléophon* by Lully with Les Talens Lyriques and Christophe Rousset, the secular Italian Cantatas by JS Bach with Leonardo Garcia Alarcon, and Monteverdi's *Vespers* with the Ricercar Consort and Philippe Pierlot.

Recent engagements include opera and early music ensemble performances. Céline Scheen regularly performs with L'Arpeggiata.

Vincenzo Capezzuto

Alto



Vincenzo has danced as principal dancer with San Carlo Opera House of Naples, English National Ballet, Ballet Argentino of Julio Bocca, MMcompany of Michele Merola and Aterballetto dancing, all over the world, the choreographies by Mauro Bigonzetti, William Forsythe, Ohad Naharin and others. He has received many awards including TOYP Award for the dissemination of art in the world, Leonide Massine Award, and the Giuliana Penzi 2012 for versatility and dissemination of Italian dance and music in the world. He also danced in prestigious galas invited by Vittoria Ottolenghi, Alessandra Ferri, Maximiliano Guerra and Alberto Testa.

In addition to his international career as dancer, Vincenzo Capezzuto is also a singer. He worked both as a dancer and a singer with the Accordone Ensemble in the show *The Temptation of the Evil* at the Mozarteum Theater in the Salzburg Music Festival. In November 2010, he was invited as singer and dancer by the European Baroque Orchestra directed by Christina Pluhar, touring Europe, singing Italian traditional and Baroque songs.

He performs regularly as guest singer with L'Arpeggiata, and features on the ensemble's recent recordings *Via Crucis*, *Los Pajaros Perdidos*, *Mediterraneo*, and *Music for a While*. He has toured with L'Arpeggiata to international music festivals including the Hong Kong Festival, Carnegie Hall and the BBC Proms.

He also performs as guest singer with the Pomo d'oro ensemble directed by Riccardo Minasi performing the Venetian music of the 18th century.

Vincenzo and director Claudio Borgianni established Soquadro Italiano, a musical project that comes from the common interest in music, theatre and the Italian production at the turn of 16th and 17th centuries.

Always looking for new experiences, he participated in the 2013 film *En présence (piedad silenciosa)* directed by Nino Lainé, in which he plays two traditional songs from Venezuela.

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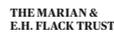


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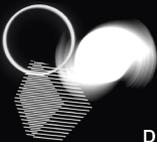
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